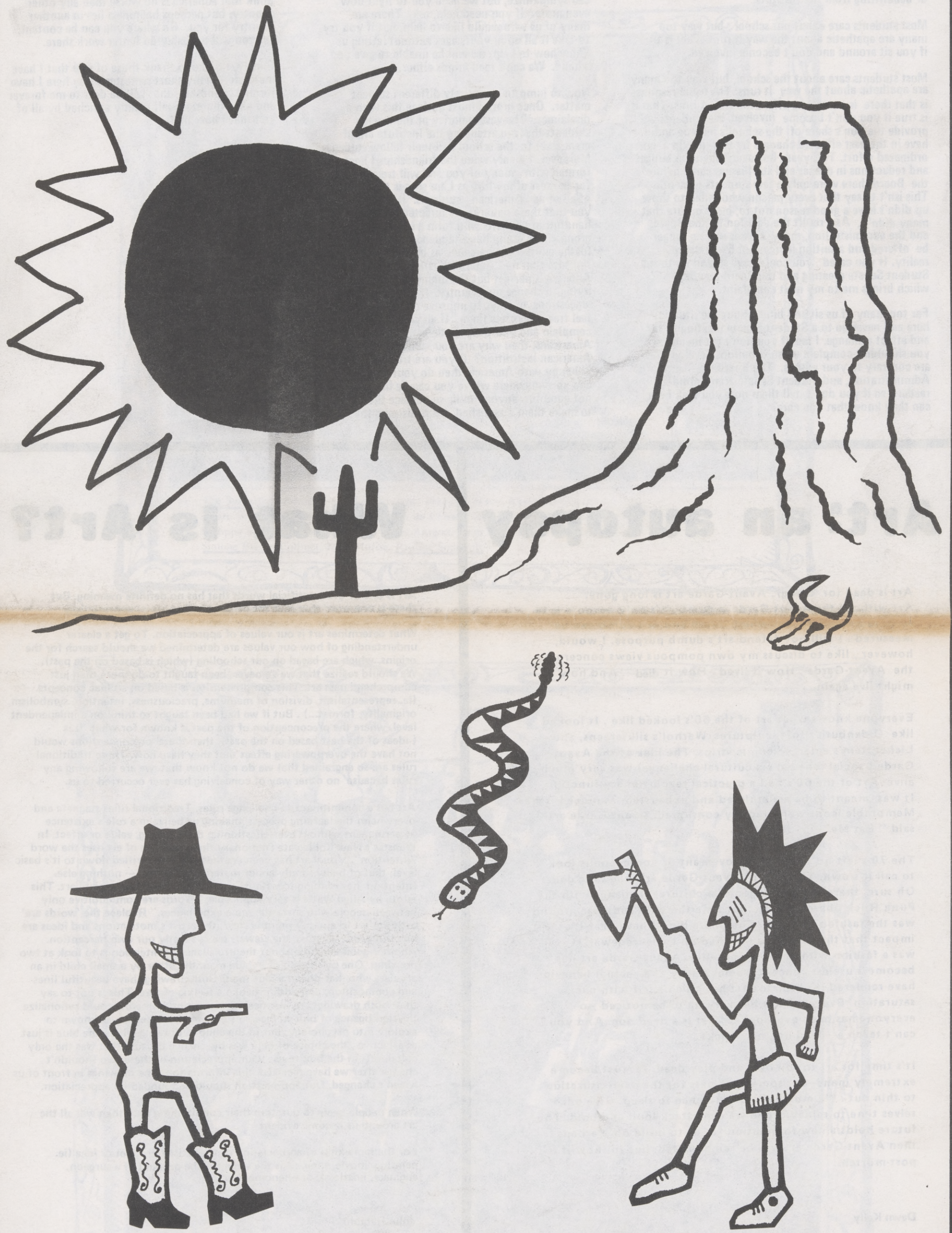
April 1983

AMERICAN SMILES



The Big Showdown

TO THE EDITOR:

I'd like to address this letter to my fellow students here at SFAI , as well as the faculty and staff. Since arriving here at the Institute I have for the most part been happy with the school and the people involved with it. For the most part, the people involved here are dedicated and caring about the school and each other . In fact, the complaints have involve very few people, but it is these people I feel are not benefiting or benefitting from the Institute.

Most students care about our school , but way too many are apathetic about the way it runs. That is true if you sit around and don't become involved.

Most students care about the school, but way too many are apathetic about the way it runs. The usual response is that there is no way to affect the way it runs. That is is true if you don't become involved. We students provide the lion's share of the school's income and have in the past effected changes by working in a co-ordinated effort. This year , however, when the budget and reductions in classes and staff issues came before the Board there were only a few students present. This isn't to say that every person who failed to show up didn't have a good reason not to, but I'm sure that many didn't . As a result the decision by the Board and the administration, many classes will no longer be offered and a tuition increase of 6% is already reality. If you cared , you could have shown up to the Student Senate meeting and the Board meeting, which brings me to my next complaint.

Far too many of us sit and bitch about the situation here and never go to a Student Senate meeting to try and effect a change. I feel if you don't get involved you shouldn't complain when situations develop that are contrary to your wishes. The Board, Administration, and Student Senate aren't mind readers, so if you don't tell them how you feel, how can they know that you care?

My final note along the lines of involvement are directed to the faculty members, staff members and students who have been heavily involved in the past and present. All of you are to be commended for your past efforts and you have my sincere thanks for your dedication and involvement. Unfortunately, at a bad time, many of you have said that you are too tired to fight. I can sympathize, but we need you to fight now even more. If you need help, ask. There are many of us who would like to help, but if you try to take it all upon yourselves without letting us know how to help, we will be unable to give you a hand. We can't read minds either.

Now to jump to an entirely different subject matter. Once more I must preface this with a disclaimer. The vast majority of the foreign students that are attending the Institute are of great asset to the school and their fellow students. Moreover, I highly value the friendships I have formed with many of you and will treasure them for the rest of my life, as I am sure is the feeling of all of us "American" students. It is not to you that these remarks are directed but to a handfull of students who form a highly divisive group. This group has a tendency to immediately loathe anything it perceives as being "American". I'm sure that no "American" student feels that America is perfect but the majority of us are trying to change our country. If you have any suggestions of ways to improve our country, please feel free to express them. If all you can do is complain and you truly do detest America and Americans, then why are you studying in an American institution? If you are truly totally unhappy with America, then do yourself a favor and go somewhere where you can be happy. Its not good for anyone to be someplace that is going to make them dissatisfied, for it disrupts that person's capabilities. And those of you who seem to do nothing but denigrate America and its products, perhaps you should seek out a place of perfection. May I suggest Hungary? And to those of you who are American students and feel the same way as this group, I would suggest that you go find a country that would make you happy. While I am no "Nationalist", I truly think that America is no worse than any other country, but perhaps happiness lies in another country for you. Go where you can be content, for you will probably do better work there.

Finally, I'd like to thank those of you that I have met here. In my short semester's stay here I have formed friendships that will be dear to me forever and have found myself greatly enriched by all of you that I have met.

Sincerely,

Paddy Tuley

Art: an autopsy

Art is dead (or dying). Avant-Garde art is long gone. Art without the Avant-Garde is dumb. It's only purpose is to *serve as a standard for which dumb and not dumb can be measured . I will not defend art's dumb purpose.* I would, however , like to discuss my own pompous views concerning the Avant-Garde . How it lived . How it died . And how it might live again.

Everyone knows what art of the 60's looked like . It looked like Oldenburg's soft sculptures, Warhol's silkscreens, and Lichenstein's enlarged comic strips. The idea of the Avant-Garde (social renewal via cultural challenge) was very much alive. Art of the 60's had a practical revolutionary function. It was meant to be assimulated and exhausted, as indeed it was. Memorable icons were rapidly consumed. Avant-Garde art said " Eat Me".

The 70's left no trace of a movement or homogenous look to call it's own. The idea of Avant-Garde art had long gone. Oh sure, there was a smidgen of a cultural challenge with the Punk Rock phase. But by that time the only audience around was the fashion industry. The phase didn't have near the impact that the art of the 60's had on social renewal. It was a fashion without any mentality. Avant-Garde art has become a useless concept: social reality and actual behavior have rendered it obsolete. Art has killed itself with over saturation. Everyone has been trying to be noticed ,so everyone has been over-looked. Art is a dead dog. And you can't teach a dead dog new tricks.

It's time for art to roll-over and play dead. It must become extremely inane. Let some time pass for the over-saturation to thin out . We must lull our audience to sleep. Give ourselves time to reload. Then we can attack loud and bold. The future holds a new foundation for us to build on. Perhaps then Avant-Garde art will be reincarnated, but for now it is post-mortem.

Dawn Kelly

What is Art?

Art is one of those artificial words that has no definite meaning. But there is one word that is at the center of what art is: appreciation.

What determines art is our values of appreciation. To get a clearer understanding of how our values are determined we should search for the origins, which are based on our schooling (which is based on the past). We should realize that we've never been taught to do more than just comprehend past art. This comprehension is based on archiac concepts (ie. representalism, division of mediums, preciousness, intention, symbolism, originality, format...) . But if we had been taught to think on a independent level, where the preconception of the past is known for what it is (ideas of the past based on the past), then these preconceptions would not have the overpowering effect that they have now. These traditional rules are so engrained that we do not know that we are following any rules because no other way of conceiving has ever occurred to us.

Art has a commitment to challenge rules. Traditional rules stagnate and overwhelm the learning process, making us belive in a rule's existence as permanent without ever questioning the meaning, value or effect. In Webster's New Col legiate Dictionary the definition of art uses the word "intention". Visual art has been synthesized and purified down to it's basic level, that of being simply about material and marks --- nothing else. Intention has nothing to with the way one should appreciate art. This quote by Allen Watts is very applicable, "Words are communitive only between people who share the same experiences." Replace the 'words are' with the 'art is' and my point is clear; the artist's motivations and ideas are one thing, but what we the viewer see is strictly our own perception. Another good example about the irrelevance of intention is to look at two drawings. One by Picasso of a blue man, the other by a small child in an art class, who has drawn a blue man? Both drawings have beautiful lines and composition, and both provoke a feeling of awe. This is not to say that both drawings are identical, they are not. Someone could rationalize the signifigance of blue in Picasso's drawing because he was known to explore into psychology, but in the child's drawing where the blue is just as effective , the choice of blue was by chance because that was the only colour left in the box to use. Our appreciation of these two shouldn't change after we have received this information. The drawings in front of us haven't changed. Our appreciation should be founded on appreciation.

When people begin to question their conditioning only then will all the art around us become evident.

For the same kind of appreciation of the artist's product or idea (ie. painting, movie, song....) is the same for the product of a surgeon, engineer, host(ess), or phenomenon.

John Rabiolo

Front Cover by Dawn Kelly Back Cover by Greg Kulz Sponsored by your friendly Student Senate

Special Thanks : the class, the Author as the Producer, for their insert.

vol. 1 issue 4

SFAI

Following A Fine Old Tradition

D-111 The Surrealist *centrale*. 1924. Left to right: François Baron, Raymond Queneau, André Breton, Jacques Boiffard, Giorgio de Chirico, Roger Vitrac, Paul Eluard, Philippe Soupault, Robert Desnos, Louis Aragon; front row: Pierre Naville, Simone Breton Collinet, Max Morise, Pauline Soupault

D-245 Painters of the New York School, 1951. Seated, left to right: Theodoros Stamos, Jimmy Ernst, Jackson Pollock, Barnett Newman, James Brooks, Mark Rothko; standing, left to right: Richard Pousette-Dart, William Baziotes, Willem de Kooning, Adolph Gottlieb, Ad Reinhardt, Hedda Sterne, Clyfford Still, Robert Motherwell, Bradley Walker Tomlin

DENTISTRY DEALING WITH IRREGULARITY OF THE TEETH

ORTHODONTIA

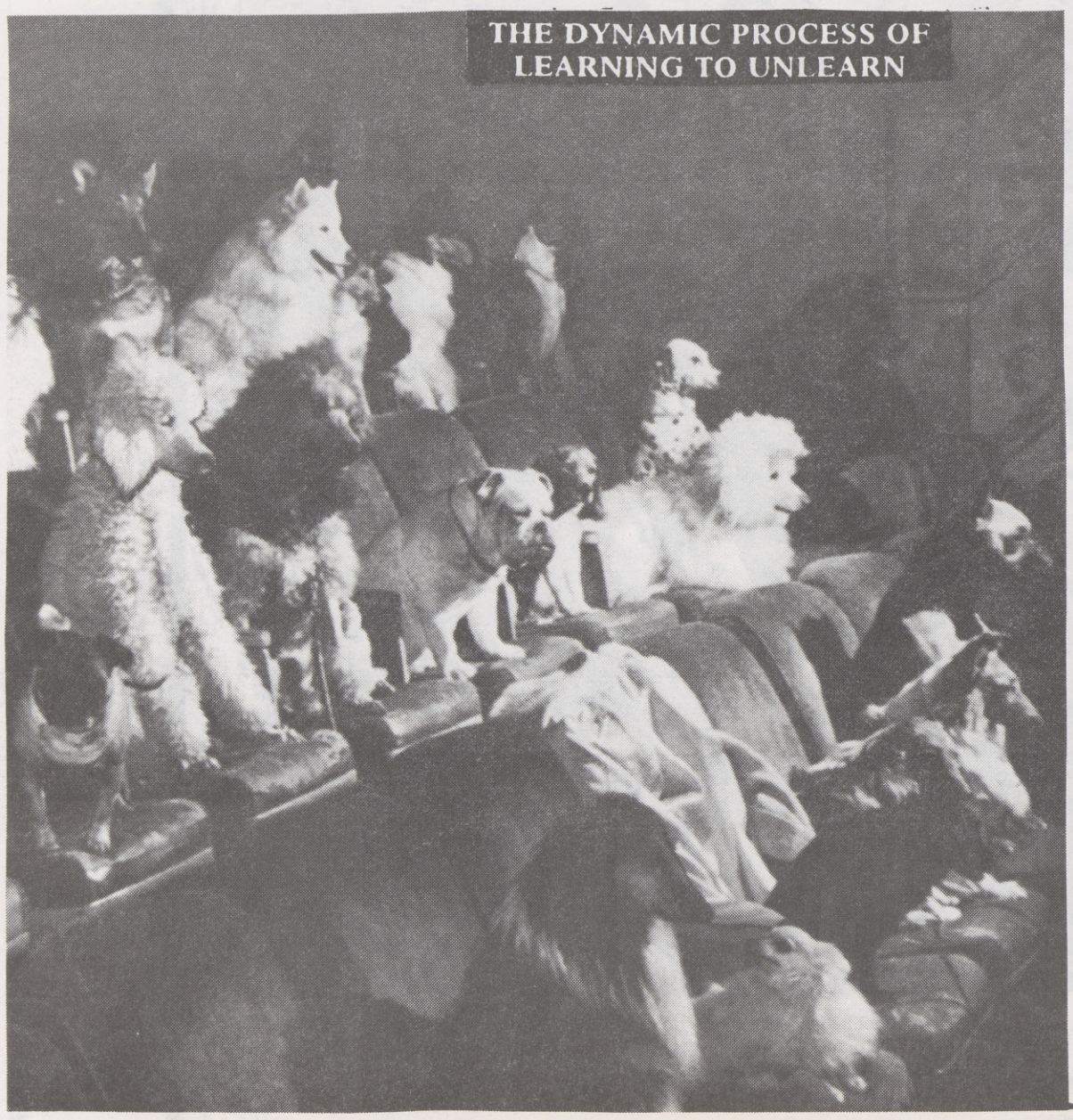
(A SUBLIMENT OF AMERICAN SMILES
BY A GROUP OF PEOPLE WHO FEEL
SOMETHING NEEDS TO BE FIXED)

OR:
HALITOSIS: Bad breath is better than no breath at all...

"I thank you...
humbly for
your teachings"

SPECIAL EDUCATION

"Every generation has to make a clean sweep and begin again. We have to make these houses livable on our own terms."



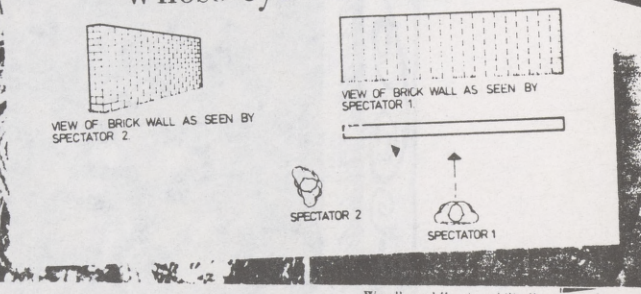
THE DYNAMIC PROCESS OF LEARNING TO UNLEARN

Some Students Pay Close Attention; Others Make Friends; at Least One Falls Asleep

Facts and Fallacies about Seeing

Oppression and Racism in Academia

Whose eyes are better?



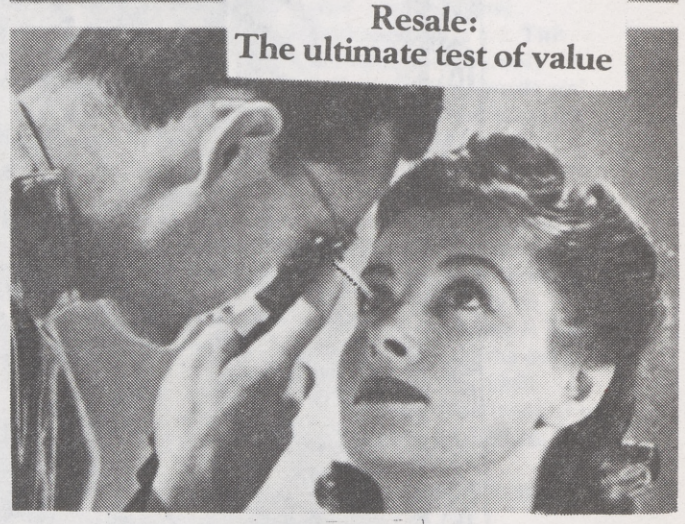
2 Convergence. In the view of the brick wall seen by spectator 1, the top and bottom lines and all other lines parallel to these will be horizontal (parallel to the ground). In the view seen by spectator 2, these lines no longer appear parallel or horizontal but, instead, seem to come together as they recede. In this view of the brick wall, not only do the lines converge but the true length of the wall no longer appears.

We all need "seeing ability" to meet the visual requirements of our modern living, but many of us cannot achieve this unaided. The only way to make sure that *your* seeing ability meets your seeing needs is to seek professional advice.

IMPROVE YOUR VISION

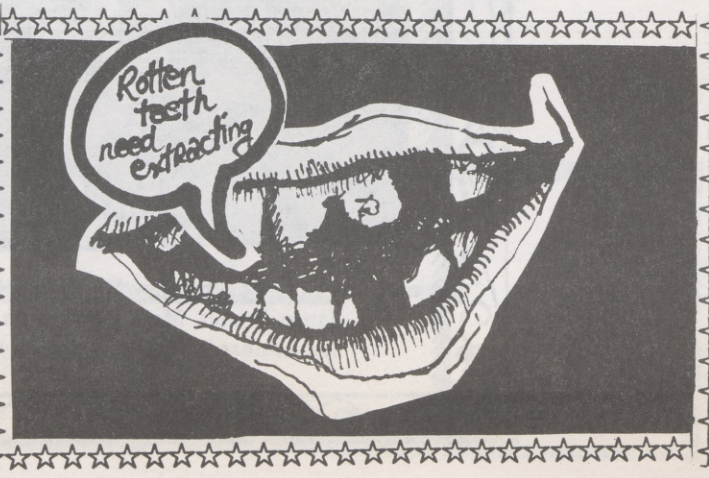
We're sorry she didn't get the message sooner.
But she has it now.

Resale:
The ultimate test of value



EXAMINATION

WILL SHE PASS HER REVIEW?



S F A I

Show Dad you've inherited good taste.

Fabricating a Look

California Spirit Lightens Formality

A Rare Opportunity

"I thought this would be a great place for a golf course. Arnold Palmer agreed."

May we send you a color brochure?

Your dollars bring results

when you live with art.

Comfort, not ostentation, is provided—with an elegant simplicity.

Last Call for Bets: a Cockfight Begins

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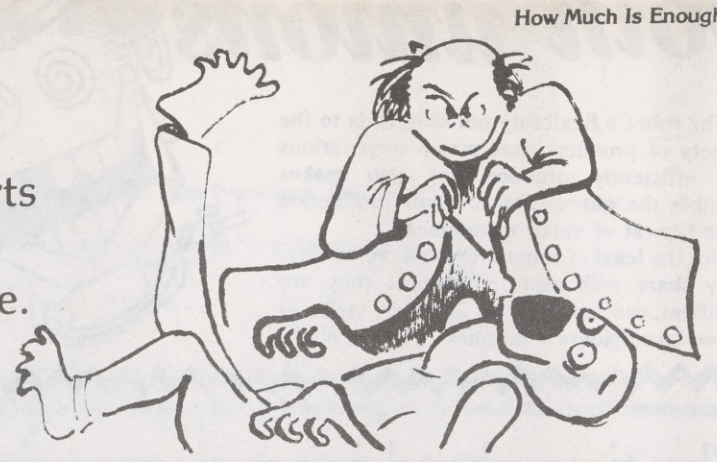
How Much Is Enough?



As soon as he is up in the morning he starts to draw—something, anything, even if it is only an apple on a table or an iris in a vase.

Typical assignment: You are media advisor to a group of sophisticated urban guerrillas who have hijacked a small but lethal nuclear device in order to gain access to prime-time television.

Beyond Class

Bartolomeo Vanzetti

Ferdinando Sacco

NO END TO CENSORSHIP?

An Interview with Fred Martin

Reprinted from REFLECTIONS: SFAI Alumni Exhibition Catalogue 1/81

FM: It has to be remote, somewhat walled and contained and protected. And the people on the outside *mustn't* know what goes on on the inside *or they would try to stop it!*

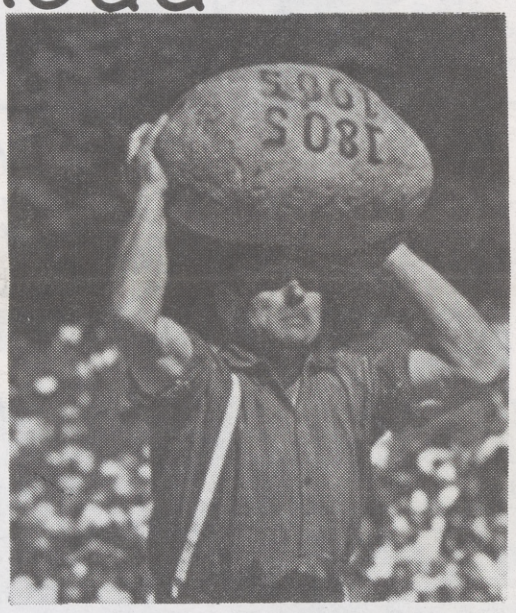
JB: Yes, exactly. God forbid. And in a very real sense, there is no way they can *really* understand.

Real robots don't join unions

The robot's flexibility not only adds to the variety of products that major corporations can efficiently produce but also makes feasible the automation of short production runs typical of small companies.

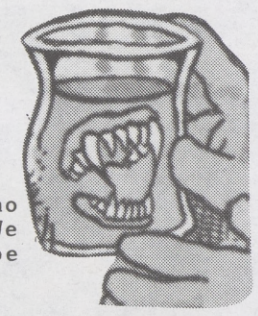
Not the least of robots' charms, reliability, they share with other machines: they are obedient, can't call in sick, unionize, strike or report to outsiders what goes on in the plant.

1984 classload



Every muscle strained to the limit, **If you do drop it YOU pick up the bill**

The time ahead is precious...



BRIDGEWORK

These pages illustrate the concerns of a group who hasn't yet become too disillusioned to care. We see things happening in our school that need to be changed, and soon.

There's the issue of our money. Our tuition is [again] being raised 6 1/2%, right? Obviously, it's not being put in the Fund-to-Hire-Faculty, or even to sustain involved and dedicated instructors. As more disillusioned students drop out without graduating, the tuition goes up proportionately. Fewer students are paying more for a rapidly degenerating program. Where is the school portrayed in the SFAI catalog [sent to hundreds of would-be students all over the world]? Where are the spacious, modern facilities, the illustrious, innovative faculty on the "cutting edge" of today's art movements?

Instead, we find filthy, unheated classrooms and underequipped studios. These conditions would certainly be bearable [even endearing] if students could work in a supportive atmosphere where their ideas and education are taken seriously. We know the tuition increases and salary and staff cuts serve only to maintain the status quo. Board of Trustees, Administration, we hold you responsible.

The Administration's inability or refusal to hire and retain qualified faculty creates a lack of continuity and contributes to a general atmosphere of frustration and confusion. You may have noticed that the year is 1983. Women's Liberation has happened, it's over [?], and we're all supposedly more enlightened. So why is the Art Institute still humoring us with a Token Woman in every department? Not only that, but now they're threatening to get rid of some of the few women we do have! More importantly, these women are among the strongest, most contemporary, energetic faculty we have.

Rumor has it, there's no tenure at SFAI. Then why are so many of our instructors kept on the basis of their reputations in the Art World, only for us to find that their classes are empty and irrelevant because they have no desire to teach? Male or female, there's no excuse for not hiring the best teachers we can get.

The problems at SFAI are complex and not caused by any one element. To begin with, we suggest that money would be better spent on keeping the qualified faculty we have, improving facilities, and generally working towards retaining and satisfying the current student body; rather than on emergency measures to attract celebrity artists and new students [who merely replace those who drop out].

We need more cooperation between departments to encourage students towards intermedia experimentation and skill development. We need conscientious faculty evaluations with students having a major influence on hiring and firing policies. We encourage students to voice their opinions and we expect the administration to respond. After all, we're footing the bill.

How American it is... to want something better!

★★★

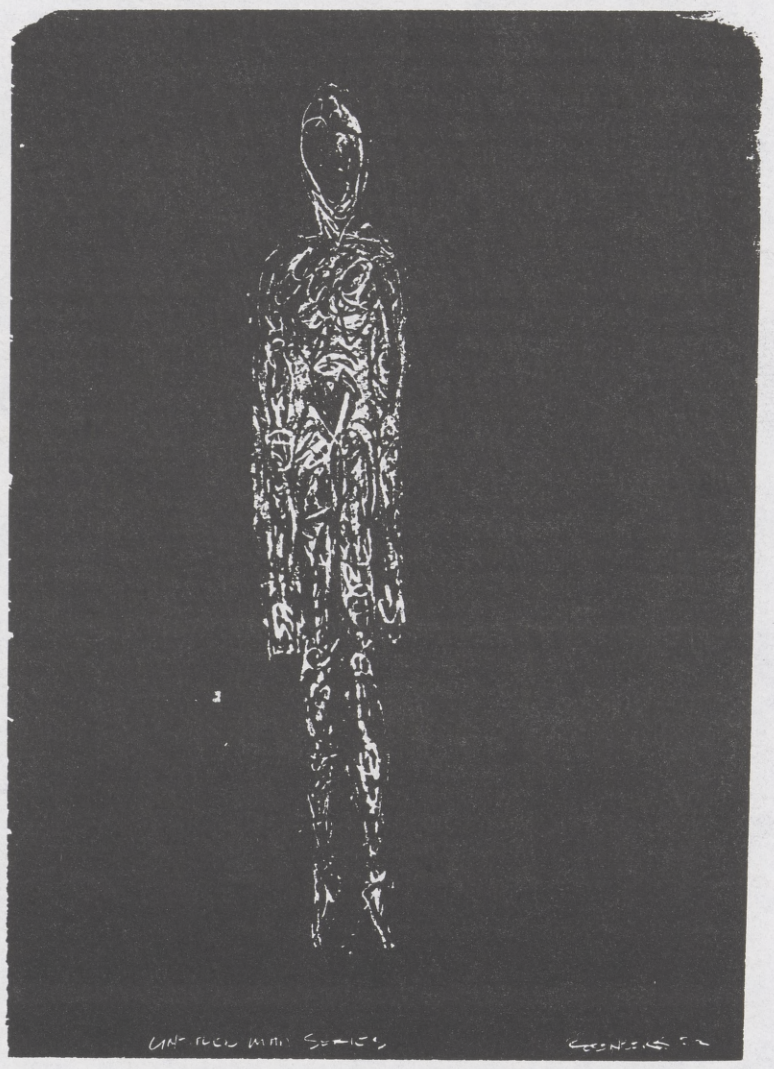
PRO ARTS

Internationally respected Director of the Center for Occupational Hazards in New York, Monona Rossol, will be speaking on the subject of occupational and health hazards for artists. She will be sharing the most up-to-date info and providing suggestions for more adequate protection.

The presentation will be the only one made by Rossol in the Bay Area this year. Space is limited and reservations are strongly suggested. For more info call PRO ARTS at (415) 763-7880. Cost for the seminar is $5.00 for members and $7.50 for the general public.

GOODMAN GALLERY

Susan Coleman in conjunction with Stephen Goldstine has made it possible for the students at SFAI to have shows at the Goodman Gallery this Summer and into the Fall. For more details contact Susan Coleman in the Student Services Office.



a drawing from the Untitled Man Series by Douglas Rosenberg

STUDENT GRANT

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For more info contact Linda Vega in Academic Affairs.

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and

New Music: improvisation ensemble

For more info contact:

Christopher R. Coppola or Hermann Lederle

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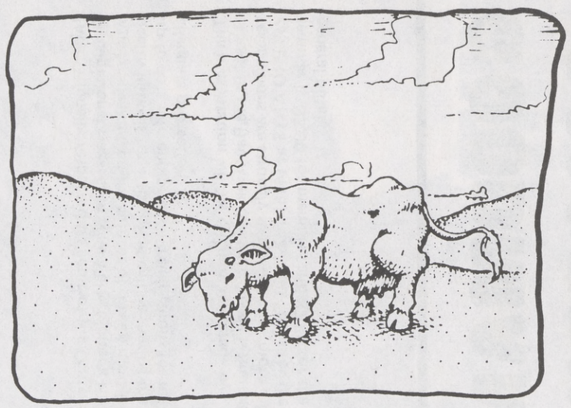
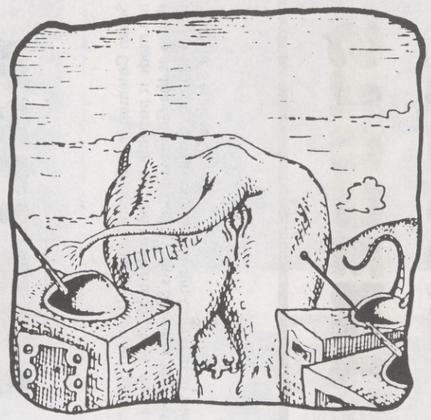
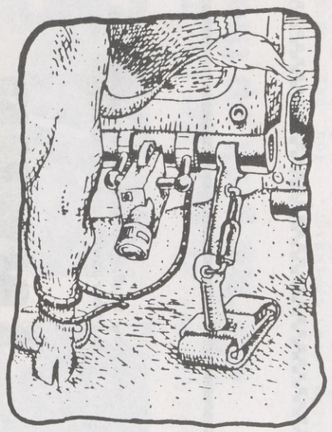
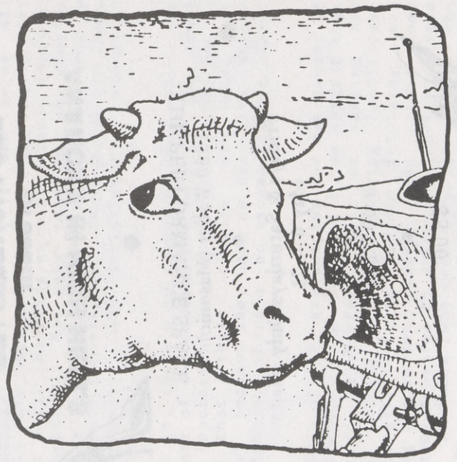
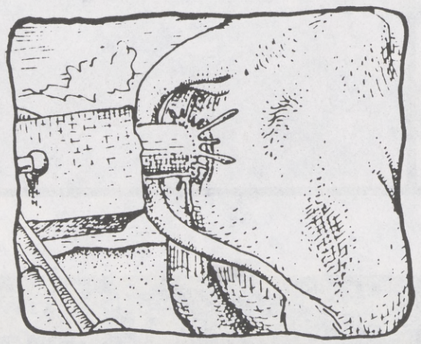
Location: San Francisco Art Institute

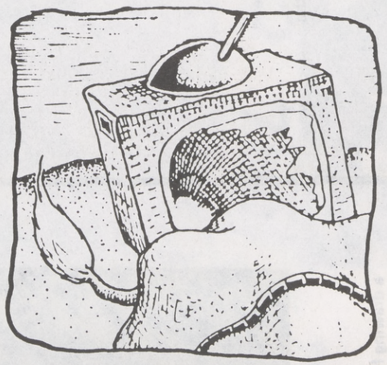


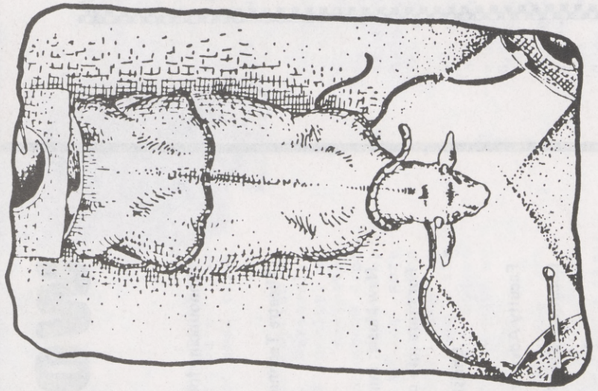


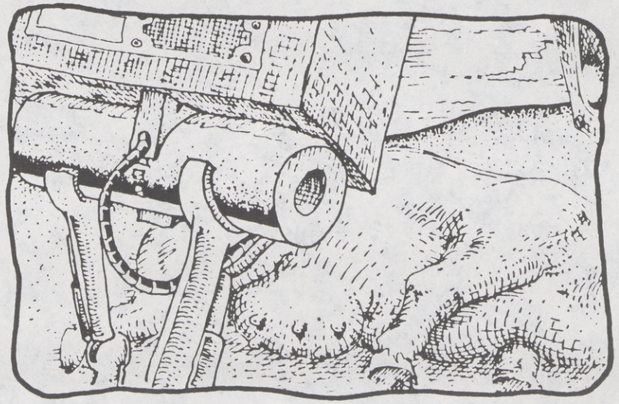


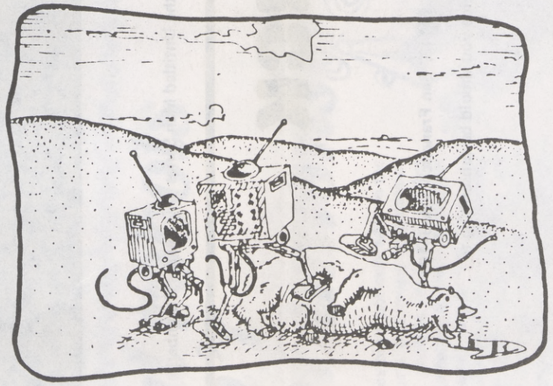


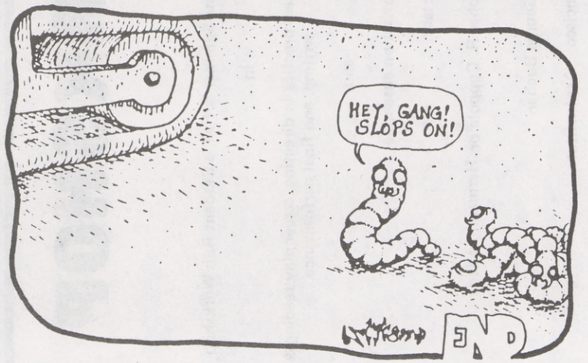











HEY, GANG! SLOPS ON!
END